

Twelve Sailors' Songs & Chanteys

Collected & Arranged by
R.W. SAAR & GILBERT FORSYTH

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BLOW, BOYS, BLOW
THE DEAD HORSE
JOHNNY BOWKER

WITH OPTIONAL UKELELE ACCOMPANIMENT



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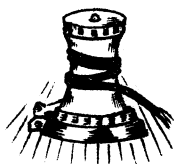
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TWELVE SAILORS' SONGS OR CHANTEYS

FOR SOLO VOICE.....
AND
MIXED OR UNISON CHORUS



BLOW THE MAN DOWN.....
RIO GRANDE.....
SHENADOA.....
SALLY BROWN.....
TOM'S GONE TO HILO.....
REUBEN RANZO.....
BLOW, BOYS, BLOW.....
A-ROYING.....
HANGING JOHNNIE.....
THE DEAD HORSE.....
WHISKY FOR MY JOHNNIE.....
JOHNNY BOWKER.....

COLLECTED AND ARRANGED
BY

R.W. SAAR AND GILBERT FORSYTH
Special Ukelele Arrangements by BERNARD RUSSELL.

PRICE 6D NET.

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Foreword.

The breezy sailors' songs and sea chanteys of olden days, when a life on the ocean wave was a more picturesque affair than it is now, are enjoying a widespread renewal of popular favour — and deservedly so, for these invigorating old ditties have a full-flavoured zestful appeal of their own that fairly reeks of the briny. Whether one sings them, or merely listens to them, it is impossible to remain unmoved by their stirring rhythms and homely sentiment.

Who composed the sea chanteys? Nobody knows. The tunes have been handed down from generation to generation of our seafaring race, and the music in most cases was doubtless derived from the folk-tune source from which so much fine old English music has flowed. These tunes are preserved to-day practically in their traditional form, but not so the words. The language of sailormen is proverbially "free", and the words of many of the older versions of these songs were of a coarseness unfit for publication. It must be remembered that the chanteys were mostly sung as an accompaniment to labour on board ship — the more lusty the singing, the better the men worked — and the leader often improvised his own words to suit the occasion.

In this book are gathered twelve of the best known chanteys of all, and in adapting them for modern consumption it has been the aim to adhere as far as possible to the atmosphere of the originals while rendering them suitable for performance in any surroundings.

Gilbert Forsyth.

Blow the man down!

1

Allegro. *p SOLO.*

We ship'd with a skip - per whose

mf CHORUS. *p SOLO.*

nose was so red, Come heave - ho! blow the man down! He need - ed no light to get

mf *p*

f CHORUS.

in - to his bed, Give me some time to blow the man down!

f

2.
But ev'ry good sailor would like the Cap's job,
Come heave-ho! blow the man down!
He keep's a blue coat, and the key of the grog,
Give me some time to blow the man down.

3.
Old Davy Jones' locker has treasure galore,
Come heave-ho! blow the man down!
I wish I could get some, and go back for more,
Give me some time to blow the man down.

4.
But down in the deeps it gives you the creeps,
Come heave-ho! blow the man down!
And Davy has hidden his gold-chest for keeps,
Give me some time to blow the man down.

5.
There's a neat little lassie waiting for me,
Come heave-ho! blow the man down!
And when we reach harbour it's married we'll be,
Give me some time to blow the man down.

6.
So up with the anchor and away with the breeze,
Come heave-ho! blow the man down!
And sing for a fortune and life full of ease,
Give me some time to blow the man down.

Rio Grande.

Allegretto, *p* SOLO.

Bid a cheer - y good - bye to the

mf CHORUS. *p* SOLO.

friends you love best, We're bound for Ri - o! And soon we'll be speed - ing our

mf CHORUS. *f*

way to the West, For we're bound for the Ri - o Grande. So a -

The musical score is written for voice and piano. It begins with a vocal line in G major, 8/8 time, marked 'Allegretto' and 'p SOLO.'. The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand, marked 'mf'. The first system of music includes the lyrics 'Bid a cheer - y good - bye to the'. The second system continues the vocal line with 'friends you love best, We're bound for Ri - o!' and the piano part with 'And soon we'll be speed - ing our'. The third system concludes with 'way to the West, For we're bound for the Ri - o Grande. So a -'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* (mezzo-forte) and *p* (piano).

way... to Ri - o... way... to Ri - o... Here's

fare you well, my bon - ny young girl, For we're bound for the Ri - o Grande.

2.
We've a smart little ship and some smart lads for crew,
We're bound for Rio!
Our mate's a good sort, and our skipper's one too,
For we're bound for the Rio Grande.
So away, *etc.*

3.
Then pull with a song, and pull straight and strong,
We're bound for Rio!
We'll send our trim craft gaily bowling along,
For we're bound for the Rio Grande.
So away, *etc.*

6.
The anchor's a-weigh, and the gear is made fast,
We're bound for Rio!
The open sea calls, and the harbour is past,
For we're bound for the Rio Grande.
So away, *etc.*

4.
Now take your last kiss from the lassies you'll miss
We're bound for Rio!
A token for Rosie, and Mary, and Sis,
For we're bound for the Rio Grande.
So away, *etc.*

5.
Come swing round the capstan and haul in the slack,
We're bound for Rio!
The sooner we're moving, the sooner we're back,
For we're bound for the Rio Grande.
So away, *etc.*

Blow, boys, blow!

The musical score is written for voice and piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato.' and the time signature is 2/4. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). It also includes performance instructions like 'SOLO.' and 'CHORUS.' with corresponding musical notation. The lyrics are written below the vocal line.

Moderato. *p* SOLO. *mf* CHORUS.

A Yan - kee ship sailed down the riv - er, Blow, boys,

blow, And all the soft - ies sailed down with her, Blow, good sail - or boys, blow.

2.
Her masts were crooked, her paint was streaky,
Blow, boys, blow,
And down below her seams were leaky,
Blow, good sailor boys, blow.

3.
Who do you think she had for master?
Blow, boys, blow,
Why Slippery Joe, the Boston Waster,
Blow, good sailor boys, blow.

6.
That poor old ship sailed off to China,
Blow, boys, blow,
She never got there, but struck a liner,
Blow, good sailor boys, blow.

4.
The cook had been a gentleman's vallee,*
Blow, boys, blow,
He never had been in a galley,
Blow, good sailor boys, blow.

5.
What do you think he cooked for supper?
Blow, boys, blow,
Why, tough shoe leather without the upper,
Blow, good sailor boys, blow.

Whisky Johnnie.

The musical score is written for voice and piano in 2/4 time, key of D major. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto.' and the dynamics include 'p' (piano) and 'mf' (mezzo-forte). The score is divided into a 'SOLO.' section and a 'CHORUS.' section. The lyrics are as follows:

Allegretto. *p* *SOLO.* *CHORUS. mf*

1. Whis-ky is the joy of life,.... Whis-ky

John - nie, Makes you bear a nag-ging wife, Whis-ky for my John - nie.

2.
Whisky pale and whisky dark,
Whisky Johnnie,
Primes you well for any lark,
Whisky for my Johnnie.

3.
Whisky made the captain gay,
Whisky Johnnie,
When becalmed for days we lay,
Whisky for my Johnnie.

6.
Roll along a puncheon full,
Whisky Johnnie,
Long and strong 'twill make you pull,
Whisky for my Johnnie.

4.
Windless days may make you glum,
Whisky Johnnie,
Whisky cheers you like the sun,
Whisky for my Johnnie.

5.
If I could have my own way,
Whisky Johnnie,
I'd drink whisky all the day,
Whisky for my Johnnie.

Shenadoa.

Andante.

mf

p

mf

f

SOLO.

mf

CHORUS.

f

I. Shen - a - doa, I love your daugh - ter, A - cross the rol - ling

riv - er, Shen - a - doa, gaze o'er the wa - ter, For

The musical score is written for voice and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante.' and the time signature is 3/4. The piano introduction consists of four measures of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The vocal melody enters in the fifth measure with the lyrics 'I. Shen - a - doa, I love your daugh - ter, A - cross the rol - ling'. The piano accompaniment continues with a flowing eighth-note pattern. The score is divided into sections: a 'SOLO.' section for the vocal melody and a 'CHORUS.' section. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The lyrics continue with 'riv - er, Shen - a - doa, gaze o'er the wa - ter, For'.

I am bound to go down the wide Mis - sou - ri.

2.

Shenadoa, give me your daughter,
 Across the rolling river,
 Many years I've stayed to court her,
 For I am bound to go down the wide Missouri.

4.

Shenadoa, my thoughts go flying,
 Across the rolling river,
 Shenadoa, list to my sighing,
 For I am bound to go down the wide Missouri.

3.

Shenadoa, my ship is speeding,
 Across the rolling river,
 Shenadoa, hark to my pleading,
 For I am bound to go down the wide Missouri.

5.

Far away the great sea calls me,
 Across the rolling river,
 But I'll be true whate'er befalls me,
 For I am bound to go down the wide Missouri.

6.

Shenadoa, though I must leave you,
 Across the rolling river,
 Never shall my heart deceive you,
 For I am bound to go down the wide Missouri.

A - Roving.

Allegretto. *SOLO.* *p*

In

mf

Am-ster-dam there lived a maid, Now heed you what I say, In Am-ster-dam there

p

rall. *mf* *a tempo*

lived a maid, And she was mis-tress of her trade, I'll go no more a - roving with

rall. *a tempo* *mf*

you, fair maid. A - rov - ing, a - rov - ing, for rov - ing's been my

ru - in, I'll go no more a - rov - ing with you, cute maid.

2

That maid showed me the sights of town,
 Now heed you what I say,
 She showed me all the sights of town,
 And made me buy a silken gown,
 I'll go no more a-roving with you, fair maid,
 A-roving, a-roving, for roving's been my ruin,
 I'll go no more a-roving with you, cute maid,

3

And when I tried to take a kiss,
 Now heed you what I say,
 And when I tried to take a kiss,
 She said, "I'm not that sort of miss,"
 I'll go no more a-roving with you, fair maid,
 A-roving, a-roving, for roving's been my ruin,
 I'll go no more a-roving with you, cute maid,

4

I kissed that maid, though, just the same,
 Now heed you what I say,
 I kissed that maiden just the same,
 And said she played a saucy game,
 I'll go no more a-roving with you, fair maid,
 A-roving, a-roving, for roving's been my ruin,
 I'll go no more a-roving with you, cute maid,

Sally Brown.



Allegro. *SOLO.* *p* *CHORUS.* *mf*

i. I love sweet Sal a - cross the wa - ter, Aye, Aye,.....

roll and go, And when I'm home I'll al - ways court her, All my mon-ey for Sal - ly Brown.

SOLO. *p* *CHORUS.* *mf*

2.
My Sally's eyes have a merry twinkle,
Aye, Aye, roll and go,
And when she smiles she shows a dimple,
All my money for Sally Brown.

3.
Her hands are small, her hair is wavy,
Aye, Aye, roll and go,
She's just a little laughing lady,
All my money for Sally Brown.

6.
But now at last Sal's going to wed me,
Aye, Aye, roll and go,
She'll sail our ship right true and steady,
All my money for Sally Brown.

4.
Among the girls who coyly glance,
Aye, Aye, roll and go,
There's none has led me such a dance,
All my money for Sally Brown.

5.
For six long years I waited for her,
Aye, Aye, roll and go,
I'd wait six more, for I adore her,
All my money for Sally Brown.

Reuben Ranzo.

Allegretto. *p* *SOLO.* *mf* *CHORUS.*

1. Re - mem - ber Reu - ben Ran - zo, Ran - zo, boys,

Ran - zo, Re - mem - ber Reu - ben Ran - zo, Ran - zo, boys, Ran - zo.

2.
Old Ranzo had a notion,
Ranzo, boys, Ranzo,
He'd like to sail the ocean,
Ranzo, boys, Ranzo.

3.
When Ranzo joined the whaler,
Ranzo, boys, Ranzo,
He found he was no sailor,
Ranzo, boys, Ranzo.

6.
But Ranzo was a sticker,
Ranzo, boys, Ranzo,
Until they made him skipper,
Ranzo, boys, Ranzo.

4.
On deck they set him scrubbing,
Ranzo, boys, Ranzo,
Then polishing and rubbing,
Ranzo, boys, Ranzo.

5.
He tried to boil the skilly,
Ranzo, boys, Ranzo,
But a big wave knocked him silly,
Ranzo, boys, Ranzo.

Hanging Johnnie.



Andante.

mf *f*

SOLO. p *CHORUS. mf*

I. They've named me Hang - ing John - nie,..... Swing -

p *mf*

ay,..... swing - o,..... For hang - ing brings me

p

mon - ey,.....

CHORUS.
So hang, boys, hang,.....

2.

I hang the base deceiver,
Swing-ay, swing-o,
The bully and the cheater,
So hang, boys, hang.

4.

I hang the dismal croaker,
Swing-ay, swing-o,
I hang the crafty joker,
So hang, boys, hang.

3.

I hang the burglar nimble,
Swing-ay, swing-o,
And all the rogues who swindle,
So hang, boys, hang.

5.

I'd even hang my brother,
Swing-ay, swing-o,
If he should hurt my mother,
So hang, boys, hang.

6.

Then hang and haul together,
Swing-ay, swing-o,
We'll hang for decent weather,
So hang, boys, hang.

The Dead Horse.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro.' and the initial dynamic is 'p' (piano). The score is divided into a 'SOLO.' section and a 'CHORUS.' section. The lyrics are: '1. My poor old horse has died this day, They say so, and they hope so, My poor old horse has died this day, Oh, poor old man!'. The piano accompaniment features chords and melodic lines in both hands, with dynamics ranging from 'p' to 'mf' (mezzo-forte). The score concludes with a double bar line.

2.

I rode him long, and I rode him well,
They say so, and they hope so,
But now he's gone where none can tell,
Oh, poor old man!

3.

His legs were crooked, and slightly lame,
They say so, and they hope so,
But never can we meet again,
Oh, poor old man!

4.

His trot was slow, his sides were fat,
They say so, and they hope so,
How sad to think he'll feed the cat,
Oh, poor old man!

5.

But if they have not cut him up,
They say so, and they hope so,
I'll bury him with a stirrup-cup,
Oh, poor old man!

6.

And then I'll toast him long and oft,
They say so, and they hope so,
And hope his soul has gone aloft,
Oh, poor old man!

Tom's gone to Hilo.

Andantino. *p* SOLO. *mf* CHORUS.

1. My Tom is gone, what shall I do? O - ay, far a -

way! For Tom's the best I ev - er knew, And Tom is gone to Hi - lo.

p SOLO. *mf* CHORUS.

2.

Oh, may my Tom keep safe and sound,
O-ay, far away!
Until his ship be homeward bound,
For Tom is gone to Hilo.

3.

Good Tom's my lad, and staunch is he,
O-ay, far away!
No smarter lad e'er sailed the sea,
And Tom is gone to Hilo.

4.

When Tom goes gliding o'er the blue,
O-ay, far away!
His course is straight, his heart is true,
And Tom is gone to Hilo.

5.

Times when the world seems none too bright,
O-ay, far away!
Tom with his smile will put things right,
But Tom is gone to Hilo.

6.

Now Tom is gone, what shall I do?
O-ay, far away!
My Tom, the pride of all the crew,
And Tom is gone to Hilo.

Johnny Bowker.



Allegro. *mf* CHORUS.

1. Do, my John-ny Bow-ker, Come
rock and roll us o-ver, Do, my John-ny Bow-ker, do.

f *mf*

2.
Do, my Johnny Bowker,
Come roll along to Dover,
Do, my Johnny Bowker, do.

3.
Do, my Johnny Bowker,
Come save me from the broker,
Do, my Johnny Bowker, do.

4.
Do, my Johnny Bowker,
Roll sailor lad or stoker,
Do, my Johnny Bowker, do.

5.
Do, my Johnny Bowker,
Roll grumbler, and roll croaker,
Do, my Johnny Bowker, do.

6.
Do, my Johnny Bowker,
Come rock and roll us over,
Do, my Johnny Bowker, do.

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